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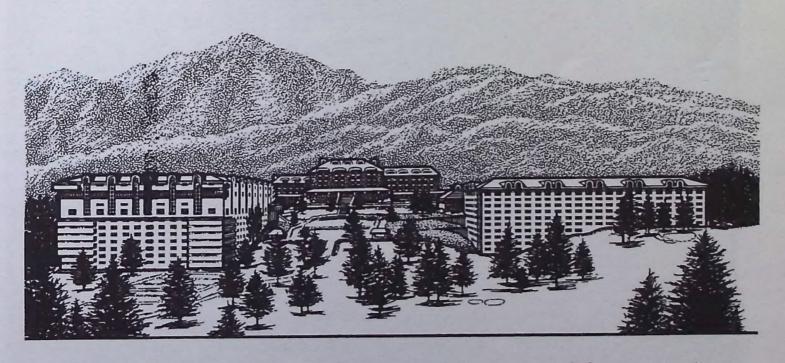
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The 12th Edition of the

# Arts & Crafts Conference Catalog

February 19 - 21, 1999



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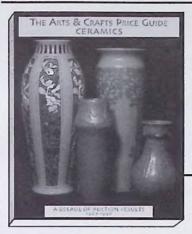
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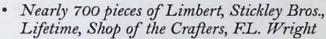
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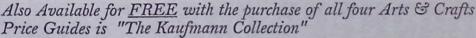


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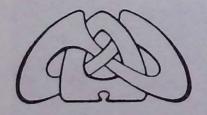


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Please stop by our booths in the Arts & Crafts Antiques Show and the Modern Craftsfirms Show at the Grove Park Inn.

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We did not
succeed
in getting
a satisfactory
plan
from any of the
architects
and
for that reason
I undertook it
myself
and, strangely,
made a plan
that suited
Mr. Grove.

Fred L. Seely,
Pharmacist,
Son-In-Law of
Edwin Wiley Grove

Built For The Ages: A History of the Grove Park Inn

Front Cover: Workmen, including these two men carrying reinforcing bar destined for the concrete roof, were lured to the Grove Park Inn project by higher wages and steady work. A temporary boardwalk eased the walk over the rubble of stone.



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### SEMINARS

"The Grove Park Inn could never be complete in its fulfillment of purpose without the assistance of The Roycrofters. And so it is that the dining room will be entirely furnished with Roycroft furniture - plain, simple, straightline pieces, genuinely made and with their quality the first and last endeavor. Too, from The Roycrofters' Copper Shop will come the lighting fixtures. These are being made after special designs, with the loving marks of the hammer still on them."

> - Elbert Hubbard 1912

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### FROM THE DIRECTOR . . . .

**Inhaling deeply**, then drawing upon his best Hemingway scowl, actor Lee Marvin observed, "Acting is like fishing for big marlin. For the first five minutes you think you have him, then you realize you're the one who's been hooked."

While I don't expect to hook any big marlin in the near future, his analogy did seem to offer some parallels to the Arts & Crafts style. Back when I was still trolling yard sales for golden oak pressed-back chairs, rolltop desks and fancy sideboards, I accidentally hooked a set of twelve Roycroft chairs in exchange for a major refinishing project for one of my clients. I lined those twelve stem-looking deacons along one wall in my small showroom while I tried to figure out what it was about them that appealed to me. I was living in a small apartment at the time, saving up a downpayment for my first house, so the Roycroft chairs were destined for another owner. Even as they pulled out of the parking lot I knew that they were not going to be the last examples of Arts & Crafts furniture to pass through my life.

More than twenty years have slipped by since then and I have been fortunate to have been able to study a number of both awesome and awkward forms from the Arts & Crafts era. My collection has been limited to those pieces which my family and I could live with comfortably in a 1914 Arts & Crafts house we found ten years ago not far from the Grove Park Inn. After the close of this year's conference, however, we are following the advice of Gustav / tickley and moving to the country. Change is good, I keep telling myself, even if it comes with a 1975 ranch house with a sunken living room, styrofoam beams, white paneling and wall-to-wall carpeting.

We aren't about to sacrifice our love for the Arts & Crafts style for this house, nor are we naive enough to believe that we can transform a one-story rancher into a bungalow. What we do envision, however, is an authentic ranch house with Arts & Crafts detailing, hardwood floors, plaster walls, real beams and wood trim. Anyway, what's life without a major house project?

The project and the move won't have any effect on the Arts & Crafts Conference, other than to give me yet another idea for a /mall Group Discussion. This marks the twelvth Arts & Crafts Conference at the Grove Park Inn, and the management and I are working on another long-term contract to keep this conference at the Inn the third weekend in February for several years to come.

And despite the number of conferences which we have seen together, this event remains the highlight of my year. The familiar conference format continues to work for us, but is saved from stagnation by each of you. Without your enthusiasm, your input, your energy and your committment, this Arts & Crafts Conference would have slipped into oblivion by now, little more than a minor footnote in the history of the Arts & Crafts revival.

Thank you - for making a difference.

- Bruce Johnson

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Taft Room, 8th floor, Vanderbilt Wing, page 24.

1:00-6:00pm Exhibit: Heintz Art Metal / hop
Bryan Room, 10th floor, Vanderbilt Wing, pg. 23.

1:00-6:00pm Exhibit: Rustic Furniture

Bryan Room, 10th floor, Vanderbilt Wing, pg. 22.

1:00-6:00pm Exhibit: Fulper Pottery

Great Hall, Am. Art Pottery Association, page 29.

1:00-6:00pm Exhibit: Craftsman Farms Foundation:

1:00-6:00pm Exhibit: Craftsman Farms Foundation
Taft Room, 8th floor, Vanderbilt Wing, page 27.

1:00-6:00pm Demonstrations: Metalsmithing, Pottery, Wall / tenciling, Jewelry Making

Vanderbilt Wing and Grovewood Gallery, page 20.

1:00-4:00pm Bus Tour: Asheville Arts & Crafts - Past and Present \* Departs from Jammons Wing, page 48.

5:00-6:00pm Modern Craftsfirm Show & Sale. 8th floor, Vanderbilt Wing, pages 34-36.

4:30-5:30pm Small Group Discussions: Session I Various meeting rooms, page 44.

8:00-8:15pm Opening Remarks by Bruce Johnson.
Heritage Ballroom, Jammons Wing.

9:15-10:00pm Seminar: "Form & Glaze: The Pottery of William Fulper" by Donald Hall.

Heritage Ballroom, Jammons Wing, page 54.

\* Not included in Weekend Packages.

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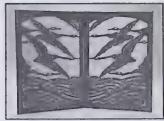
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7:00-9:00am Continental Breakfast \*

Blue Ridge Dining Room and Magnolia Lounge
G.P.I. guests. Ticket required. Map on page 88.

9:00-9:50am feminar: "Imitation & Innovation: The Furniture of J.M. Young, Harden, Plail, & Others" by Michael Clark and Jill Thomas-Clark.

Heritage Ballroom, fammons Wing, page 62.

10:00-10:50am Seminar: "Heintz Art Metal: Setting the Record Straight" by Michael James.

Heritage Ballroom, Sammons Wing, page 66.

12:00-6:00pm Arts & Crafts Antiques / how & / ale Grand Ballroom, 8th floor, Vanderbilt Wing, pg. 38-41.

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12:00-6:00pm Books, Magazines and More how 8th floor, Vanderbilt Wing, pages 30-31.

1:00-6:00pm Exhibits and Demonstrations
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## SATURDAY

1:30-6:00pm Antiques / how Opens to Public Grand Ballroom, 8th floor, Vanderbilt Wing.

1:00-4:00pm Bus Tour: Asheville Arts & Crafts Past and Present \* \*

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4:30-5:30pm /mall Group Discussions: /ession II

Various meeting rooms, page 46.

5:00-9:30pm Blue Ridge Buffet \* \*

Blue Ridge Dining Room, Vanderbilt Wing.

7:00-8:00pm Social Hour: After-Dinner Coffee Magnolia Lounge, Sammons Wing, map pg. 88.

7:00-10:00pm Optional Reception & Lecture: \* \*
"It Wasn't Arts and Crafts, It Was Modern"
by Ulysses Grant Dietz.
Asheville Art Museum, page 49.

8:00-8:15pm "Craftsman Farms Update" by Tommy McPherson, Executive Director.

Heritage Ballroom, Jammons Wing, page 27.

8:15-9:30pm Jeminar: "The Frank Lloyd Wright I Knew" by Edgar Tafel, Architect, F.A.I.A.

Heritage Ballroom, Jammons Wing, page 70.

\* GPI Weekend Package Guests Only.

\* \* Not included in Weekend Packages.

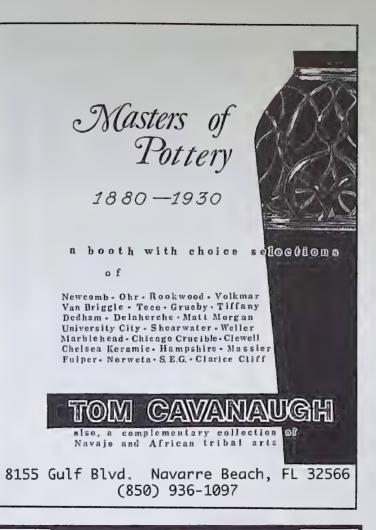
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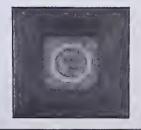
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Blue Ridge Dining Room and Magnolia Lounge, pg. 88.

G.P.I. quests. Ticket required. Map on page 88.

9:00-9:50am Jeminar: "Light My Fire: The Arts & Crafts Fireplace" by Jara Chase.

Heritage Ballroom, Jammons Wing, page 74.

10:00-10:50am Jeminar: "The Rustic Movement and the Arts & Crafts Ideal" by Ralph Kylloe.

Heritage Ballroom, Jammons Wing, page 78.

11:30-5:00pm Arts & Crafts Antiques how & ale Grand Ballroom, 8th floor, Vanderbilt Wing, pg. 38-41.

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Bryan Room, 10th floor, Vanderbilt Wing, pg. 22.

12:00-4:00pm Exhibit: Fulper Pottery

Great Hall, Am. Art Pottery Association, page 29.

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Taft Room, 8th floor, Vanderbilt Wing, page 27.

12:00-4:00pm Demonstrations: Metalsmithing, Pottery, Wall\_tenciling, Jewelry Making

10th floor Atrium, Vanderbilt Wing and Grovewood

Gallery, page 20.

JUNDAY

AND S. 30 cm. Phus Tour Asharilla Arts & Crafts II.

12:30-3:30pm Bus Tour: Asheville Arts & Crafts Past and Present \*\*

Departs from Jammons Wing, page 48.

1:00-3:00pm Optional Exhibit & Lecture:

"A Behind the ∫cenes Look at the Ceramics of Walter B. ∫tephen" with Rodney Leftwich"

Asheville Art Museum, page 49.

5:00pm Close of Conference.

END

- \* G.P.I. Weekend Package guests only.
- \* \*Not included in Weekend Packages.

## CONFERENCE

If you are staying someplace other than the G.P.I. and have made an airport shuttle bus reservation, bring your bags to the G.P.I. on funday morning and check them with the bellstand. The bus cannot make any stops between the G.P.I. and the airport.

General Information

Cabs can be ordered through the bellstand. You are advised to call ahead.

CORRECTION: I wish to apologize for a typographical error in the agenda in the pre-conference packet.

Evening meals are NOT included in any Arts & Crafts Weekend Package. Forry for any confusion this may have caused.

If you are driving to or from the Radisson Hotel, please check the Ride-/hare area in the Great Hall and in the Radisson lobby for fellow collectors who did not drive to Asheville.

Your identification badge is your entry pass to all conference events & exhibits. Please wear it.

### Antiques Show

All seminars, tours, shuttle busses, discussion groups, and shows will start promptly at the scheduled times listed in the catalog. If you are late, please enter the room quietly.

No antiques, large bags or strollers may be brought into the showrooms.

Unhappy children should not be brought to seminars. Check with the Concierge Desk for information on children's activities and baby-sitters. Your conference badge must be worn for entry into the showrooms,

No smoking is allowed at any conference event, including the antiques show. I moking in the hotel is restricted to the Great Hall bar area. Cigars and pipes are restricted to the terraces.

A receipt must accompany any item leaving the show. Be prepared to show your receipt to a security guard.

Information tables near the Arts & Crafts registration desk are loaded with free materials.

By bringing children to the show, parents accept full responsibility for any breakage their children cause. Due to crowded conditions, no strollers will be permitted in the showrooms.

Plans are already underway for the February 18-20, 2000 Arts & Crafts Conference. If you have any suggestions, please write them down and leave them at the Arts & Crafts registration desk.

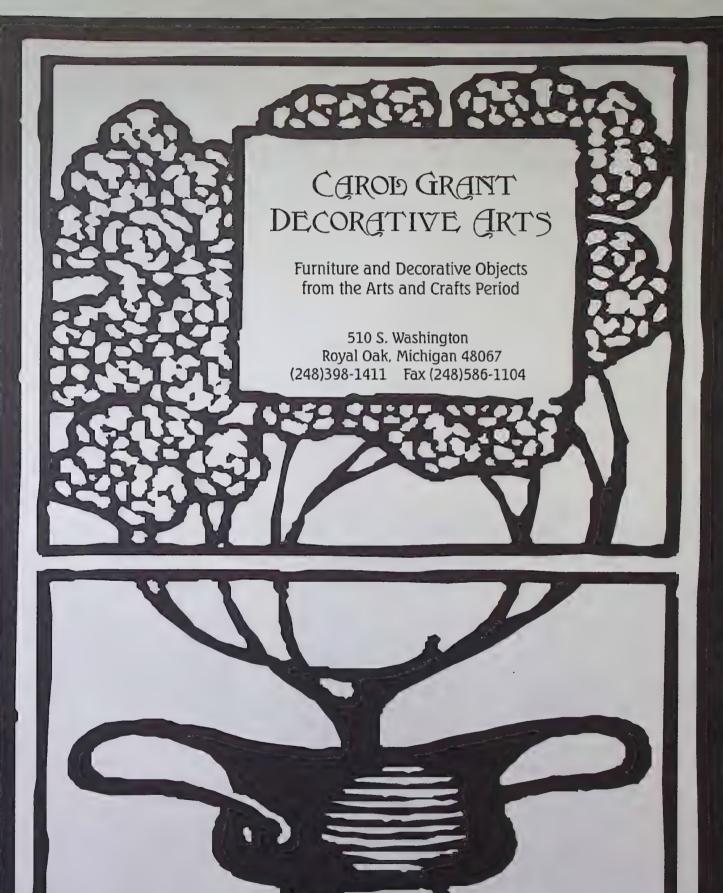
#### Rooms

Extra catalogs are \$10.

G.P.I. room reservation forms for 2000 are available at the Front Desk as long as rooms are available. All requests will be filled in the order in which the forms (and your \$100 deposit) are accepted by the Front Desk. We will continue to utilize area hotels, motels and inns in an effort to accommodate everyone wishing to attend.

Dining reservations for evening meals at the G.P.I. are recommended. Please see page 80 for information on dining at the Grove Park Inn.

Checkout time on Junday from the G.P.I. is 2:00pm. If you wish, you can checkout on Junday morning prior to the first seminar. The bellstand will be more than happy to store your bags until you are ready to leave.



## A Brief History by Brief of the Grove Park Inn

by Bruce Johnson

At the dawn of the new century and of the Arts & Crafts movement in America, Asheville was a quaint, mountaintop village of about fifteen thousand residents. As word spread of her panoramic views of the Blue Ridge Mountains, however, visitors began arriving in ever-increasing numbers, many of whom, like Edwin Wiley Grove (1850-1927), a pharmaceutical manufacturer from ft. Louis, built summer homes here.

An astute investor, Grove began buying farmland immediately north of Asheville with the intention of developing it into residential neighborhoods. To spur sales, he envisioned a grand hotel built on the western slope of Junset Mountain. His son-in-law, Fred L Jeely, though trained as a pharmacist, designed, constructed and managed the Grove Park Inn, which opened in July of 1913.

Fred Jeely had met Elbert Hubbard several years earlier on a journey to East Aurora. For years afterwards, Jeely had been a dedicated customer of the Roycrofters, and turned to them with the order for much of the furnishings and all of the lighting fixtures for the Grove Park Inn.

When it opened in 1913 the Grove Park Inn was an Arts & Crafts show-place: Roycroft furniture and lighting, Old Hickory rockers, and Heywood-Wakefield wicker. In addition, Weller, Roseville and Newcomb pottery, plus Roycroft metalware, were available for guests at the Inn's gift shop.

Under Fred Jeely's direction, the Grove Park Inn pampered a clientele of wealthy politicians, businessmen, entrepreneurs and entertainers. But a split between Jeely and Grove resulted in a lawsuit in 1925 over the G.P.I. Jeely lost both the lawsuit and the Inn which he had designed and fostered as if it had been his own.

The Grove Park Inn struggled through the Great Depression, then was leased by the United fates government as a prisoner of war facility during the fecond World War.

Threatened with demolition, the Inn was saved by Charles Jammons, who purchased the old hotel in 1955 and financed a series of remodelings and additions. The completion of the Jammons Wing (1984) and the Vanderbilt Wing (1988) poised the resort for a new era in which the owner, the management and the staff have embraced the Grove Park Inn's Arts & Crafts heritage, symbolized by their involvement in the national Arts & Crafts Conference held here each February.

## and of the First Arts & Crafts Conference

I moved to North Carolina in 1986 and the following year made the four-hour drive from Durham to Asheville to explore the possibility of a magazine article on the Grove Park Inn. Like many of you, I had no idea that a 1913 Arts & Crafts inn could have the modern facilities necessary for a major conference, but once inside the Great Hall I realized that the educational possibilities here were limitless.

I arranged for a meeting with the sales manager and proposed a three-day conference consisting of an antiques show and a lecture series. February was selected as the best month, for the Inn was still offering its

off-season rates, yet we stood a good chance of enjoying an early taste of firing. I had six months to convince a group of antiques dealers and speakers to make the trip to Asheville in February, and they came. I had initially hoped for seventy-five attendees, but interest grew steadily week after week until by the time of the first conference in 1988 we had three hundred attendees - more than a third of whom have returned to Asheville every spring since then.

The magazine article grew into a book, Built for the Ages: A History of the Grove Park Inn, but the best story is the return of the Arts & Crafts movement to the Grove Park Inn.

## When the Grove Park Inn opened on July 12, 1913, guests had little trouble making their way from the cavernous Great Hall to the sunny Palm Court on the third floor or even to the now-removed indoor swimming

With the addition of new wings in 1984 and 1988, however, and modifications to the historic Main Inn, finding your way around the Grove Park Inn has become

pool and bowling alley tucked away in the lower level.

more of a challenge. Many guests have stayed for days at the Grove Park Inn without discovering the Palm Court or hearing the story of the Inn's most haunting guest - the Lady in Pink (or was it F. fott Fitzgerald?).

Maggie Schlubach, Special Events Coordinator for the Grove Park Inn, helped plan the first Arts & Crafts Conference in 1988 and has guided thousands of guests on walking tours through the Grove Park Inn. The has been instrumental in preserving both the antiques and the history of the Grove Park Inn, and has shared her

## A Walking Tour of the Grove Park Inn

enthusiasm and her knowledge with Arts & Crafts attendees on her walking tours for several years.

Her brisk thirty-minute walking tour will provide insight into the architecture and history of the Grove Park Inn, and will give you the opportunity to return later at your

> leisure to explore various nooks and crannies and to examine the Arts & Crafts antiques you find along the way.

For those who wish to take a self-guided walking tour of the Grove Park Inn, an information

sheet written by Maggie Schlubach is available without charge at the Concierge Desk in the Great Hall.

Additional information on the history of the Grove Park Inn, as well as some of the original furnishings designed by the Roycrofters, can be found in Bruce Johnson's hardback book *Built for the Ages: A History of the Grove Park Inn.* 

### A Large & Ever-Changing Selection of Arts & Crafts Artwork

Times: Friday Moon-12:30pm 3:00-3:30pm

Starts: The Roycroft Clock in the Great Hall

Sponsored by: The Grove Park Inn

3:00-3:30pm

Maggie Schlubach,

Special Events Coordinator

**Saturday** 

Tour Guide:



CHARLES RICHERT, [Mountain In Winter], oil on board, 10" x 13 1/2"



MURIEL HUDSON, "Mountain Shadows," color woodcut.



GUSTAVE BAUMANN, "The Bishop's Apricot," color woodcut, 6 1/8" x 7 5/8"

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April 30-May 3, 1999
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## Arts & Crafts Demonstrations

## Vanderbilt Wing 10th Floor Atrium

#### Friday

1:00	Throwin' Pots
1:45	Metalsmithing
2:30	Throwin' Pots
3:15	Metalsmithing
4:00	Wall Stenciling
4:45	Throwin' Pots
5:15	Metalsmithing

#### **Saturday**

1:00	Throwin' Pots
1:45	Metalsmithing
2:30	Throwin' Pots
3:15	Metalsmithing
4:00	Wall Stenciling
4:45	Throwin' Pots
5:15	Metalsmithing

### **Sunday**

1:00	Wall Stenciling
2:00	Throwin' Pots
3:00	Metalsmithing

## Arts & Crafts Jewelry Making:

The Grovewood

Gallery at

Biltmore Industries

Friday 1-5pm

Saturday 1-5pm

Sunday 1-5pm

While the craftsmanship which is evident in a fickley chair, a Grueby vase or a Roycroft lamp is held in highest esteem by Arts & Crafts collectors, our distance, both in terms of time and miles, from the potter's wheel, the metalsmith's anvil and the woodworker's bench prohibits us from totally appreciating the art, the craft, and the skill required of a craftsperson to transform an ordinary lump of clay, a sheet of metal or a length of wood into a work of art.

Without benefit of a time machine, we lack the ability to slip into the shoes of an early 20th-century craftsperson. Yet short of taking up the hammer and tongs ourselves, we can catch a glimpse of the craftsman at work, hunched over the wheel, the anvil or the pallette as intense today as any craftsman a hundred years ago.

√ilversmith Robert Laity earned a
Fine Arts degree in Gold and
√ilversmithing before serving an apprenticeship under Kurt Matzdorf. In
1996 he and Brian Miller founded The
Laity & Miller Co. of 205 Kallop Rd.,
Kingston, NY 12401 (914) 658-7806
where they produce Arts & Crafts
lighting, vases and custom work.

Each object in Robert Laity's workshop is made entirely by hand using the same traditional metalsmithing techniques which were utilized during the Arts & Crafts era. During his thirtyminute sessions at the conference he will demonstrate these same techniques on both silver and copper, including 'raising' a vase from a flat sheet of copper, making a 'keyed' seam, and forging flatware from a bar of silver.

Helen Foster launched her career as a designer of Arts & Crafts stencils at the 1992 Grove Park Inn Arts & Crafts Conference, but has achieved an equal reputation as a teacher of wall stenciling techniques. In 1996 she delivered a conference seminar entitled "The Art of the Stencil" and has continued to instruct many Arts & Crafts enthusiasts at her booth and through her catalog (71 Main St., ∫anford, ME 04073 (207) 490-2625). This year she will also be teaching a daily session on wall stenciling techniques in the 10th floor atrium demonstration area.

Drew Krouse and Linda Dixon of LDDK/tudios (5741 Hollyspring-Erect Rd., Ramseur, NC 27316 (910) 879-4200) are master-level potters and terra cotta experts with more than a decade of experience in architectural restoration and art pottery.

Their work has ranged from Arts & Crafts vases to commissioned sculptures to terra cotta murals for the Penn Central Station in New York City. They are among a group of artists and potters dedicated to revitalizing interest in North Carolina art pottery through classes and demonstrations such as those they will be presenting this weekend.

Jewelry designer Linda/hores will be demonstrating her craft this weekend at Grovewood Gallery, a short walk from the Vanderbilt Wing. Demostration hours are 1-5pm Friday through/unday. The gallery will be open 10-6pm/aturday and/unday, and 1-5pm on/unday.

All of Linda/hores' pieces are handmade originals. Her designs are first drawn on paper, then transferred onto sterling silver or gold. The shape is then painstakingly cut out and hand-tooled to perfection. The often incorporates gem stones into her jewelry designs.



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## Rustic Furniture Exhibit

"Of all the things I've seen in America, this is the strangest."

Jigmund Freud

**Freud was** neither the first nor the last to wrestle with the wild, barely-tamed nature of rustic furniture, but Arts & Crafts collectors have had little problem appreciating the simple, unpretentious chairs, tables and settees made from native branches, logs, twigs and roots.

Author and collector Ralph Kylloe, who has also designed a new line of rustic furniture on display in the Modern Craftsfirm how, has diligently researched, documented and publicized rustic furniture and its close relationship to the Arts & Crafts movement. His involvement in this year's Arts & Crafts Conference is typical of his multi-leveled approach to rustic furniture. He has brought from his Lake George, New York gallery a

number of examples of rustic furniture, which are on display in the Bryan Room. He has also mounted an exhibit of new rustic furniture in the Modern Craftsfirm /how which represents a collaboration between him and the Old Hickory Furniture Company. Finally, he will wrap up the final session of this year's Arts & Crafts Conference with a seminar on his favorite subject.

"Philosophically," he writes, "rustic furniture seeks to remind both the maker and the user of the ties which connect human beings to the natural world. Rustic furniture also embodies an element of defiance and occasionally a touch of arrogance."

We hope you will take advantage of this rare opportunity to visit this exhibit and to recognize and understand why rustic furniture has always played a pivotal role in the Arts & Crafts movement - and the Arts & Crafts home.

Location: Bryan Room, 10th fl., Vanderbilt Wing Hours: Friday 1-6pm Saturday 1-6pm

∫unday 12-4pm

Curator: Ralph Kylloe

Sponsor: Bruce Johnson

Admission: Free



## The RALPH KYLLOE COLLECTION

Rugged furnishings designed in the Arts & Crafts style by Ralph Kylloe and manufactured specifically for him by the Old Hickory Furniture Company. The Collection can be seen at the Ralph Kylloe Gallery in the beautiful Adirondack Mountains of upstate New York. The Gallery is a 7500 square-foot log cabin filled with both historical and contemporary rustic furnishings, including Adirondack, Old Hickory, antler and related rustic furnishings. We also offer a tremendous selection of antique rustic accessories, including snow shoes, fishing creels, Adirondack Pack Baskets, camp signs, birch bark canoes and other rustic items too numerous to mention.

## Ralph Kylloe Gallery

P.O. Box 669 Lake George, NY 12845 (518) 696-4100 Email: RKylloe@capital.net



Much like the popular soft drink billed as the un-cola, Heintz Art Metal Shop items have long been relegated to the un-hammered dust bin of the Arts & Crafts movement. Un-hammered (and even un-copper!) these bronzes with their unusual patinations and sterling silver decoration have long defied convenient categorization. Today, however, Arts & Crafts sideboards, bookcases and desks can now be found sporting groupings of Heintz vases, lamps and desk sets.

This exhibit in the Bryan Room features many Heintz pieces never before seen in a public exhibition. It traces the short, but prolific evolution of the Heintz Art Metal √hop from its first Arts & Crafts production (ca. 1906) to the famous 1912 patent for solderless application of silver overlay through the untimely death in 1918 of forty-one year old founder Otto Heintz, and the eventual demise of the company in 1930 at the hands of the Great Depression.

The exhibit is curated by David Jurgan, long known for his tireless research into Heintz Art Metal, his articles in

Location: Bryan Room, 10th floor, Vanderbilt Wing Hours:

Friday 1-6pm Jaturday 1-6pm

∫unday 12-4pm

David Jurgan Curator: Sponsor: Bruce Johnson

Admission: Free

## Exhibit:

### Heintz Art Metal

Style: 1900, and both as an exhibitor and as a Small Group Discussion leader for several years at the Grove Park Inn Arts & Crafts Conference. The examples in this exhibition were selected from his personal collection. The combination of David Jurgan's exhibit and Michael James' seminar on faturday morning will provide conference attendees with the most comprehensive examination and current information on Heintz Art Metal.

## The Arts & Crafts Chair Exhibit

"I had three chairs in my house: one for solitude, two for friendship, three for society."

Henry David Thoreau Walden (1854)

Often overlooked, occasionally maligned, but always ready when needed, the chair represents the essence of the Arts & Crafts philosophy: simple, functional, elegant.

Designers have struggled to change it, improve it, even eliminate it, but the chair, like an evolutionary survivor, has woven its way into the fabric of every room in the house. Had you wandered into the Craftsman showrooms on New York's West 34th / treet in 1912, searching for furnishings for your new bungalow, you would have found five different styles of dining tables - and nearly thirty different chairs. Tall backs, short backs, leather-backs, H-backs, V-backs, spindle-backs, ladder-backs, leather seats, rush seats, slip seats, loose cushions, spring cushions, wide slats, narrows slats, slant-arm, flat-arm, bow-arm, no-arm. Optional accessories included corbels, pegged joints, pyramid tacks, arched aprons and exposed tenons.

Frank Lloyd Wright transformed his personal chairs into room dividers; Harvey Ellis once tried mounting a set on skis; Gustav Stickley could take one design and turn it into four different chairs just by adding arms, rockers or both. The Roycroft carpenters made chairs that looked like monuments, and proved nearly as comfortable.

This exhibit is not propelled by a thesis. Instead, its goal is simply to give you the opportunity to focus on one form, to study a variety of designs, construction techniques and finishes, and to draw your own conclusions to guide your future decisions.

Location:

Taft Room, 8th fl., Vanderbilt Wing

Hours:

Friday 1-6pm Saturday 1-6pm

∫unday 12-4pm

∫ponsor:

Bruce Johnson

Admission:

Free





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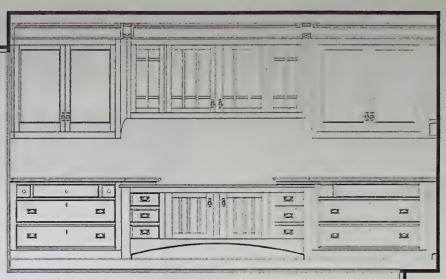
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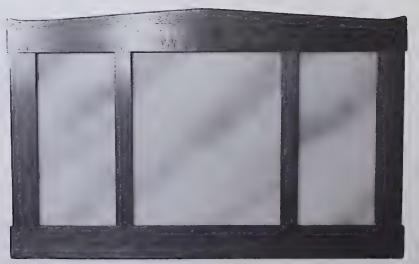
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(left) Gustav Stickley Library Table #652, h.30", l.36", w.24" paper label and burn in jointers compass of drawer, ca. 1912-191 (below) Oil on canvas by Martin Rettig, "Rookwood Vase with Flowers", dated 1936 in original Arts & Crafts frame, 24" x 2

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Our Gallery Is Located Only 30 Minutes From The GPI In Historic Downtown Hendersonville Craftsman Farms is the 26-acre Mational Historic Landmark museum owned by the Township of Parsippany -Troy Hills, MJ. The restoration of the Log House, Gustav Stickley's home (1908–1917) has been Craftsman Farms Foundation's most important project to date.

Recent gifts of \$25,000 each from John Bryan and Gayle Greenhill launched the Paul Fiorie Memorial Fund at Craftsman Farms. Additional gifts of \$5000 from /kinners' Art and Antiques Appraisers, Inc., numerous gifts from \$25 to \$1000 and a pledge to produce and give \$15,000 in furniture exactly replicating the original furnishings is making the complete restoration of the room a reality.

The Paul Fiorie Memorial Room was originally Gustav fickley's daughters' bedroom, and its walls probably heard many secrets and much laughter. The fickley girls (Mildred, Marion, Hazel and Ruth) were "ideal modern women" and their room was filled with artifacts reflecting their interests, such as tennis, bridge, theatre, plays, dances and music. Large and small, these items are all equally important in recreating the environment the fickley girls knew. This year's exhibit at the Arts & Crafts Conference will enable you to enter the world of the fickley girls.



## Craftsman Farms Exhibit

Location: Taft Room, Vanderbilt Wing, 8th floor

Hours: Friday 1-6pm Saturday 1-6pm

∫unday 12-4pm

Sponsor: Craftsman Farms Foundation, Inc.

2352 Route 10 West, Box 5 Morris Plains, /\( \) 07950

(973) 540-1165

Executive Director: Tommy McPherson
Curator: Beth Ann McPherson

Alongside the exhibit, the Craftsman Farms museum shop is offering a display of books and a selection of contemporary crafts in the Arts & Crafts tradition.

Pottery, textiles, frames, metalware and accessories from the Craftsman Farms museum shop are exciting complements to the modern Arts & Crafts interior. Membership information and a preview of the fecond Annual Craftsman Farms Art feries print will also be available.

## GVSTAV STICKLEY'S

....JUST PUBLISHED....

Purchase your copy of the just published Gustav Stickley's Craftsman Farms: A Pictorial History. The book contains essays by authors Robert Judson Clark, Tommy McPherson, Norman Weinstein, Nancy Strathearn, Ray Stubblebine, Bruce Johnson, Beth Ann McPherson, David Cathers and Marilyn Fish. On sale at the Craftsman Farms exhibit room or by mail order.

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#### The American Art Pottery Association is the nation's oldest organization devoted to both art pottery of the 19th and 20th centuries and to the Arts & Crafts movement. It serves collectors, dealers and curators from across the country.

Each year the AAPA organizes a pottery exhibit for the Arts & Crafts Conference. This year's exhibit of Fulper pottery comes from the collection of Donald Hall, a seminar speaker this year as well, and can be viewed in the Great Hall all three days of the conference. He and members of the AAPA will frequently be on hand at the exhibit to answer questions about Fulper Pottery and the Association. The AAPA will also have an information table in the Books, Magazines and More Show in the Vanderbilt Wing. Everyone with an interest in American art pottery is urged to become a member.

Members of the Association receive a bimonthly subscription to the Journal of the American Art Pottery Association, a highly-respected magazine which features scholarly articles on well-known and obscure potteries.

## Exhibit: Fulper Pottery

Location: Great Hall, Main Inn

Hours: Daily, Friday through Junday

Curator: Donald Hall

∫ponsor: American Art Pottery Association

The AAPA's annual convention will be held April 22-25 in Jan Francisco at the Clarion Hotel √an Francisco Airport). In addition to seminars on Catalina, California Faience and Tile Collecting, there will be a pottery show featuring America's most prestigious dealers on Jaturday and Junday, April 24th and 25th, and a large pottery auction on Friday, April 23rd.

Please stop by the AAPA table in the Books, Magazines and More /how for additional information.

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Friday, April 23 Preview 3-6 PM Open to public Free admission



# Books, Magazines and More Show and Sale

Location: 8th Floor Hall - Vanderbilt Wing
Hours: Friday 1:00pm - 6:00pm

Saturday Moon - 6:00pm

Sunday 11:30am - 5:00pm

American Art Pottery
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Journal of the American

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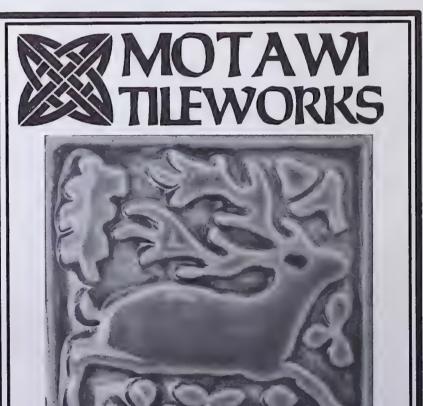
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(continued on page 36)

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Hallway	to Modern Craftsfirms Sh	ow and Sale	ASG 8	z Co.	Mitchell Andrus
Entrance to Antiques Show		Michael Adams, Aurora Studios		Brian Stewart, Plein-Air Paintings	Oberkirsch Designs Arts & Clay Company
Directions from Great Hall: through the doo	Exit	Dianne Ayres & Timothy Hansen, A & C Textiles		Helen Foster, Stencils	Bradbury & Bradbury Asheville
in the northwest cor- ner. Pass through the Memorabilia Hall- way and into the 10th		Roycroft Shops, Bob Rust Kitty Turgeon		Kathleen West, Printmaker	Gerald Rucks, Arts & Crafts Hardware
floor of the Va bilt Wing. Turn and walk to the elevator and s Descend to th	right glass <b>Eisen-</b> stairs.	Janice McDuffie, Roycroft Pottery		Carol Mead, Wallcoverings	Black Swamp Handcraft
floor. Wander through the Books, Magazines and More exhibit, then go left		Alburn Sleeper, Aurora Silversmith		wancoverings	Tom Bojanowski, Artist
down the hal following the along the way.	lway, signs	Motawi Tileworks, Nawal & Karim		Fulper Tile	Chris Efker, Craftsman Hardware
Hours:	Hoover				Voorhees Craftsmar
Friday 3:00-6:00pm Saturday 12:00-6:00pm Sunday 11:30am-5:00pm		Ephraim Faience Art Pottery		Arnold d'Epagnier, Woodworking	Laura Wilder  Kathy Couturie
Junuay 11:50	Taft			Persian Carpe	John Haight
Craftsman Farms	The Arts & Crafts	Ann Wallace & Friends, Amy Miller		Jerome Vennema A & C Guild of Northern Californ	Karen
Foundation	Chair	Roose		evelt	
Exhibit	Exhibit	Sarah Wildas United Crafts David Berma	5	Ralph Kylloe, Rustic Furniture	Christopher Cardoza
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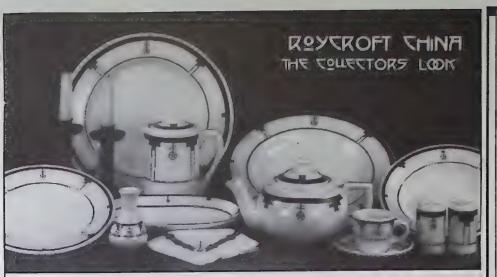
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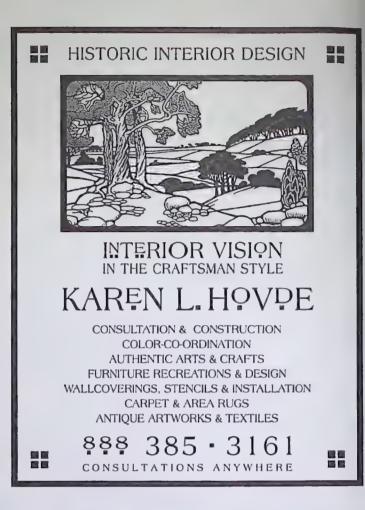
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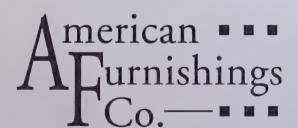
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	Women of the Arts & Movement Patricia Bartinique Dogwood Room S
	Building Arts & Cras Scott Rosenfeldt Laurel Room - F/G
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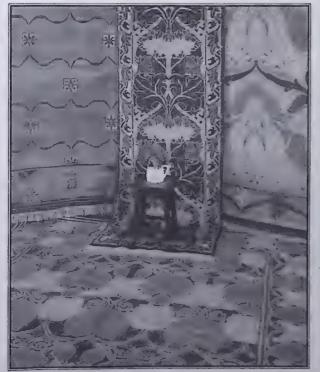
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This tour has been developed partly in response to interest in this theme expressed by past participants at the Arts & Crafts Conference. However, the tour is also designed to provide first time attendees with a general overview of Asheville's architectural and historical origins. It will include stops at major properties for interior viewings.

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### The Asheville Art Museum: Two Optional Programs

### Jaturday Evening Champaign Reception and Lecture

The Asheville Art Museum is pleased to host a faturday evening champagne and dessert reception, a Museum open house and special lecture by Ulysses Grant Dietz, decorative Arts Curator at the Newark Museum, entitled "It Wasn't Arts & Crafts, It Was Modern: Putting Arts & Crafts Objects in Context, 1900-1920."

The cost is \$25 per person and includes shuttle bus transportation to and from the fammons Wing entrance at the Grove Park Inn. The event will last from 7:00pm until 10:00pm. For more information, inquire at the Art Museum table near the Arts & Crafts Registration Desk.

Junday Afternoon

A Behind the Jenes Look

At the Ceramics

of Walter B. Jephen

On Junday, from 1:00pm until 3:00pm the Museum will offer a program on Walter B. Jtephen (1875-1961), his life and ceramic work at Monconnah Pottery and at Pisgah Forest Pottery. The program will be led by Rodney Leftwich, the leading authority on Jtephen and his work, and will include a coffee reception and a private viewing of the Museum's ceramics collection. The cost is \$25 per person and will include shuttle bus transportation. For more information, stop by the Museum's table.



#### A Seminar:

Friday
February 19
8:00PM

Restyling the American
Home: Interior Designs by
Frank Lloyd Wright and
George Mann Niedecken

by Cheryl Robertson

Cheryl Robertson is Director of Exhibitions and Public Programs at the Museum of Our National Heritage in Lexington, MA. The also serves as a faculty member for the Cooper-Hewett, National Design Museum M.A. Program in the History of the Decorative Arts, and the Sotheby's American Arts Course, where she formerly served as director. The is an active consultant, writer and lecturer on a wide range of topics, including the Arts & Crafts movement and Prairie\_Chool style. Her essays have appeared in several important Arts & Craft exhibition catalogs. The presently resides in Lexington, MA.

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#### A Seminar:

### Friday February 19 9:00PM

### Form and Glaze: The Pottery of William Fulper

by
Donald
Ħall

Donald Hall is the former director of the Strasenburgh Planetarium and has been collecting Fulper Pottery for over twenty years. He has unselfishly shared the rewards of his research with other collectors through his articles, presentations and exhibitions. He has brought with him this weekend several examples from his collection for the Fulper Pottery display sponsored by the American Art Pottery Association (see page 29) in the Great Hall. His articles on various art potteries have appeared in the Association's Journal, as well as in many trade publications. Donald currently lives in Rochester, NY, but travels widely meeting the demand for his presentations.




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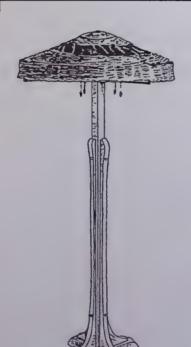
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### "The Making of Beautiful Things" Arts and Crafts Women of the British Isles

by A. Patricia Bartinique

At the beginning, the Arts and Crafts Movement was an evolving idea. Those whom we have come to associate with it did not consciously set out to establish the Arts and Crafts Movement. Although names such as William Morris, Charles Rennie Mackintosh and even William Butler Yeats have come to be associated with the movement, there are significant women who bear those surnames who made major contributions of their own.

Jane Burden Morris (1840-1914), often called the icon of the Pre-Raphaelite ideal of beauty, was first noticed by artist Dante Gabriel Rossetti, who asked the beautiful seventeen-year-old to sit for him. It was through Rossetti that Jane Burden met William Morris. They were married in April of 1859, and the building and subsequent decoration of their home, Red House, is often identified as the practical beginnings of what became known as the Arts and Crafts Movement.

In the earliest years of her marriage, Jane learned the craft of embroidery from Morris. A series of figurative panels were planned for the dining room at Red House. They were designed to look like tapestries, but were embroidered figures based on Chaucer's *Illustrious Women*. The seven panels were executed by Jane and her sister Elizabeth Burden.

In addition to the dining room panels, Jane also embroidered a daisy pattern on blue serge for their bedroom. In addition to embroidery, she also helped her husband paint the floral decoration on the ceiling of the drawing-room. However, it was embroidery at which Jane excelled. Morris originally designed the "honey-suckle" pattern as an embroidery for her. She supervised the embroidery work of Morris and Company until 1885, when her daughter May, at age 23, was put in charge of the workshop.

One of the most famous projects Jane worked on was the curtains and the trellis, designed by May, for the Morris's oak four-poster bed at Kelmscott. When the coverlet was added — a floral pattern with sprigs of daisies — Jane signed it "Si je pius. Jane Morris. Kelmscott."

Jane Burden Morris' work was shown at the first Arts and Crafts Exhibition in London in 1888. It was a portiere which had been designed by William Morris and worked in silks on linen by Jane and her daughter Jenny. The portiere was displayed in the entrance hall of the exhibition.

Jenny--Jane Alice--Morris (1861-1935) was the firstborn of Jane and William Morris. She was William Morris's favorite child because she was more intellectual than her sister, May. It is thought that she would have continued her education at one of the early women's colleges at Oxford or Cambridge. However, at age fifteen she developed epilepsy, a disease for which little could be done except to expect continued deterioration.

Still, there were spurts of activity for Jenny. She did embroidery when she could. For eighteen months, beginning in the winter of 1878, Jenny was the editor and principal writer for a home-produced literary magazine entitled *The Scribbler*. She got articles from her sister, friends, relatives and from fourteen-year-old Rudyard Kipling, a cousin of Burne-Jones' children

May--Mary--Morris (1862-1938) was the second Morris daughter. She was an active participant in the Arts and Crafts Movement and primary promoter of her father's work and writings after his death. Physically, she resembled her mother, and she can be seen in some of Rossetti's work. She was the model for the angels in Rossetti's *La Ghirlandata* (1873) and also model for the angel in his *La Bella Mano* (1875).

May was known as an expert on embroidery. The acanthus coverlet, designed by William Morris, was worked by May. She designed the hanging entitled "The Orchard" which was executed under her supervision. In 1893 she published a book entitled *Decorative Needlework* for which she designed the cover. She taught and gave lectures on embroidery in London and Birmingham. In 1910 she embarked on a lecture tour of America.

May had other activities that included designing wallpaper, including the famous Morris 'honeysuckle' pattern. She exhibited a silk embroidered cover for *Love* 

Is Enough in the first Arts and Crafts exhibition in London in 1888. She also worked in silver, as illustrated by a tiara set with pearls, opals, and garnets which she designed and probably set the work herself.

Margaret MacDonald Mackintosh (1864-1933) was an active artist who has come to be associated with the Arts and Crafts Movement. Although she and her work are known primarily in connection with the work of her husband Charles Rennie Mackintosh, Margaret and her sister Frances were artists and collaborators before ever meeting Mackintosh.

When she was a child, the MacDonald family moved around a great deal. By 1890 they were in Glasgow, where Margaret and Frances were enrolled in the Glasgow School of Art. The sisters became friendly with Fra Newberry, the director of the school, who took a personal interest in his talented students. Newberry believed in the importance of design and the decorative arts, and these beliefs established a foundation for Margaret's later work. The sisters probably met evening class students Charles Rennie Mackintosh and Herbert MacNair, who became Frances' husband, around 1894. They all exhibited that year in the Glasgow School of Art Club Exhibition.

Indeed, Margaret's contribution to the work of Charles Rennie Mackintosh may very well be greatly underestimated.

By 1896 the sisters had opened a studio in Glasgow where they worked together and occasionally collaborated with MacNair. By this time they were known for their gaunt human figures and stylized plants. Throughout her career Margaret worked in a variety of media including watercolor, metal and graphics. Critics saw "little historical derivation" in her style. Apparently she relied on her own imaginative resources, and it is believed that she did not work directly from nature, for there seems to be no sketchbooks or landscapes.

Margaret was well-known as an artist and designer in her own right. From the beginning her work was described as versatile, imaginative, and successful. Certain proof of her own ability can be seen in the fact that between 1895 and 1924 her work appeared in over forty exhibitions in Europe and America. However, it was in collaboration her husband, Charles Rennie Mackintosh, that her work is most known and where she achieved her greatest success. Indeed, Margaret's contribution to the twork of Charles Rennie Mackintosh may very well be greatly underestimated.

Margaret and Charles had a deep personal relationship and were very dependent on each other. Margaret began collaborating with him in 1899 and they were married the following year. Art historian Timothy Neat has called their relationship a great love story. A friend of Margaret's said, "All her energy was given to Mackintosh." Mackintosh definitely had great respect for Margaret's gifts. He reportedly said, "Margaret has genius. I have only talent." In 1927 Mackintosh said Margaret was one-half, if not three-quarters, in his architectural efforts. Jessie Newberry, an artist and craftsperson in her own right—the wife of Fra Newberry—also confirms Margaret's contribution to Mackintosh's accomplishments: "Margaret's gifts were a great asset to Toshie—as advisor, appreciateur, collaborator."

Some of Margaret's most notable works were included in the Mackintosh exhibition at the VIII Secession in Vienna in 1900. The couple brought furniture from their new home. Margaret's work included a beaten metal firescreen and "The May Queen," a gesso panel from the Ingram Street Tea Rooms. At Turin in 1902 she displayed two panels on linen as part of the Rose Boudoir. The panels of cream, green, purple, white and black applique were embroidered with glass beads, metal and silk threads, and silk braid ribbon. The Mackintosh's work in Turin was called "an epitome of the work of an architect and an art-worker, labouring together as copartners in the same scheme." Margaret also did the gesso and embroidery panels for the Willow Tea Rooms, Hill House, the Waerendorf Music Room, and Haus' Hill card room.

Lily (Susan Mary, 1866-1949) and Lollie (Elizabeth Corbett, 1868-1940) Yeats, the sisters of Irish poet and playwright William Butler Yeats, were invited by Dr. Augustine Henry to join Evelyn Gleeson (1855-1944) in establishing the Dun Emer Industries in Dublin in 1902. Dun Emer was a settlement idea, funded initially by Dr. Henry, a retired medical doctor and botanist. The brochure announcing the Dun Emer Industries described it as "a wish to find work for Irish hands in the making of beautiful things." The brochure continued to explain:

The idea is to make beautiful things; this, of course, means materials honest and true and the application to them of deftness of hand, brightness of colour and cleverness of design. Everything as far as possible is Irish, the paper of the books, the linen of the embroidery and the wool of the tapestry and carpets. Designs are also of the spirit and tradition of the country. The education of the work-girls is also part of the idea; they are taught to paint and their brains and fingers are made more active and understanding. Some of them, we hope, will become teachers to others, so that similar industries may spread through the land.

The name of the new venture "Dun Emer" comes from two Irish sources. Emer is the wife of Cuchulain, the Irish hero. She is known for her beauty, wit and skill and is associated with household arts. "Dun" is the Irish word for "fort." Thus the name translates to mean "the fort or stronghold of women's arts."

(continued)

The original location of Dun Emer was an Arts and Crafts environment. The house was large and old-fashioned. The grounds were spacious. On the south side, the windows of the embroidery room faced the Dublin mountains. The name was inscribed over the entrance gate in Irish characters and the approaching road was lined with trees and shrubs. The library was furnished in oak and was filled with Miss Gleeson's collection of pictures and books.

Lily Yeats was an embroiderer who received her training and experience during the six years she worked for May Morris at Morris and Company in London. Although Lily never did designs while working for Morris, she learned a great deal about fabrics, colors and marketing. Lollie Yeats had taken a course for a month at the Women's Printing Society in London, and her role was to run the press.

Dun Emer produced many textiles, including banners for Loughrea Cathedral. However, it was in the press that Dun Emer was distinctively different from so many other Arts and Crafts industries. The emphasis for this press was not on beautiful reprints, but on printing the new literature of Ireland. Certainly, the appearance of the books was of serious concern. Both in terms of selection and appearance, the output of the press came under the advice and editorial guidance of William Butler Yeats. The first book from the press was his *In the Seven Woods* in August 1903. Yeats wrote of the book: "This is the first book of mine that it is a pleasure to look at — a pleasure whether open or shut."

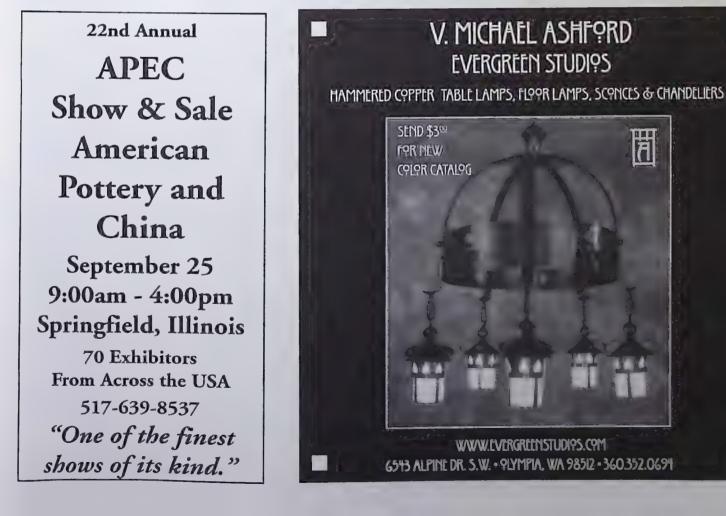
The second book was *The Nuts of Knowledge* in December 1903, which established their style of binding: a natural Irish linen spine with colored paper-covered boards. The third book was Douglas Hyde's translations of *The Love Songs of Connacht* in April 1904. The press also had originally printed bookplates, many designed by artist Jack B. Yeats, brother of the poet. Yeats's *Stories of Red Hanrahan* appeared in May 1905. This was essentially a writer's press, for there had been little Irish publishing, and those interested in reasserting Irish identity recognized the importance of having Irish presses for contemporary Irish writers.

Matters did not always go smoothly between Gleeson and the Yeats sisters, and by 1908 the disagreements resulted in a split. Gleeson continued the Dun Emer Guild which produced tapestries and rugs. The Yeats sisters moved the press and the embroidery workshop to a cottage at Churchtown and renamed their venture "Cuala," the old Irish name for the barony where the cottage was located and after one of the five roads leading to Tara, the legendary home of the Irish kings. The first book published by the Cuala Press was a collection of essays entitled *Poetry and Ireland* by Yeats and Lionel Johnson.

Perhaps in the future the names Morris, Mackintosh and Yeats will not only be associated with the famous male participants in the Arts and Crafts Movement. The women bearing these names are more than worthy of their own recognition as important contributors to the Arts and Crafts Movement.







### A feminar:

∫aturday
February 20
9:00AM

Imitation and Innovation:
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by
Michael
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Jill ThomasClark

Readers of Style: 1900 and attendees of the Arts & Crafts Conference know Michael and Jill Thomas-Clark as diligent researchers, writers and educators. When they are not tracking down the history of yet another obscure furniture firm, Michael is an Associate Professor at Elmira College and Jill is an Associate Registrar for The Corning Museum of Glass. Among their numerous credits is the publication of J.M. Young Arts and Crafts Furniture (Dover Books), a subject which first started them down the path of researching Arts & Crafts furniture.







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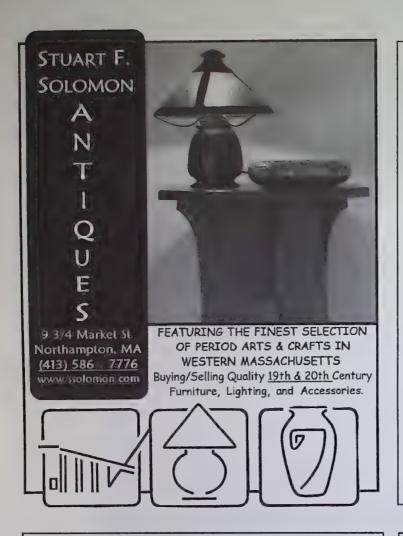
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### A Seminar:

∫aturday
February 20
10:00AM

Heintz Art Metal:

Setting the Record

Straight

by Michael James

Michael James first became interested in the Arts & Crafts movement in 1982 as a teacher in East Aurora. MY. His initial interest in Roycroft books expanded to include metalware and furniture, including that of Charles Rohlfs. He has written and spoken extensively on Rohlfs, including at this conference in 1994. When he discovered that little had been published regarding Heintz Art Metal, another of his interests, he turned his attention to it. His presentation this weekend will be supplemented by the Heintz Exhibit curated by David Jurgan in the Bryan Room (see pg. 23). Michael presently lives in Buffalo and teaches in East Aurora.



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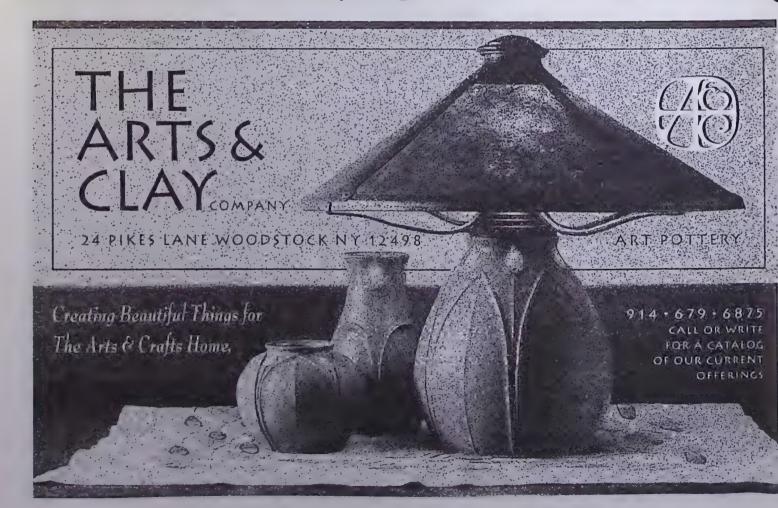
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#### A Seminar:

# The Frank Lloyd Wright I Knew

∫aturday
February20
8:00PM


### by Edgar Tafel

Architect, writer, consultant to television documentaries, and on-screen authority, Edgar Tafel began his career as an apprentice to Frank Lloyd Wright in 1932. He rose to become Wright's production architect on Fallingwater, The Johnson Wax Building, and Wingspread. Beyond that, Edgar Tafel has designed more than 150 projects, including private homes, community colleges, religious buildings, and private schools. He captivated the audience at the 1995 Arts & Crafts Conference and is looking forward to his return to the podium at the Grove Park Inn this weekend.



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#### Craftsman Farms Foundation is introducing at this year's Arts & Crafts Conference a new book entitled Gustav Stickley's Craftsman Farms - A Pictorial History.

The sturdily bound softcover book has more than forty historic photographs of the Farms, as well as many never-before-published fickley family pictures, plus new photographs of the Farms by Ray fubblebine.

Robert Judson Clark, creator of the landmark 1972
Princeton Arts & Crafts exhibition, has written the book's Foreword. There are also six brief, authoritative essays: Norman Weinstein on fickley's dream for Craftsman Farms; Nancy ftrathearn on the grounds and landscaping: Ray ftubblebine on the architecture; Bruce Johnson on the furniture; Beth Ann McPherson on the furnishings; David Cathers on the ftickley family; and Marilyn Fish on the Farny family.

Gustav Stickley's Craftsman Farms will be on sale at the Craftsman farms exhibit in the Taft Room and in the Books, Magazines and More Show. Copies can also be ordered by calling Craftsman farms (973) 540-1165. The cost is \$12.50 plus \$3.50 postage and handling.

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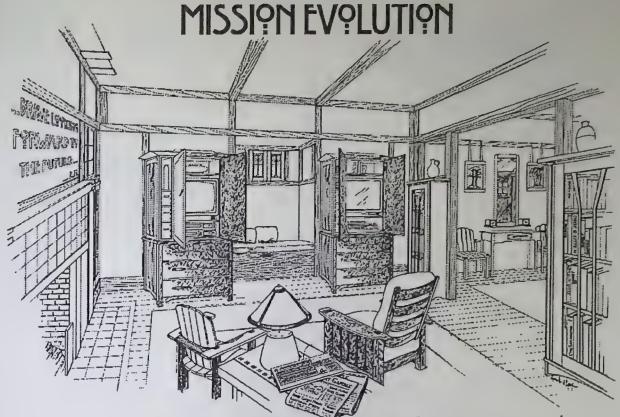
#### A Jeminar:

∫unday February21 9:00AM

# Light My Fire: The Arts & Crafts Fireplace

by ∫ara Chase

/ara Chase has been a private Preservation Consultant since 1990, prior to which she served as a conservator for several important organizations and projects. Her work has been recognized with numerous professional awards, and has been supplemented by her articles in both trade and consumer publications. Her interest in the Arts & Crafts movement began in 1975, when she realized that the furniture her father had made was done in the Arts & Crafts style. The lives in an Arts & Crafts cottage in Lexington, MA and continues to research and write about issues in preservation and the Arts & Crafts movement.



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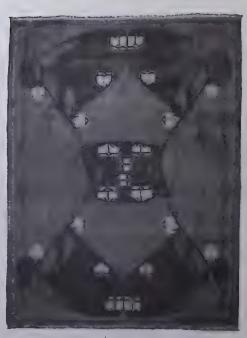


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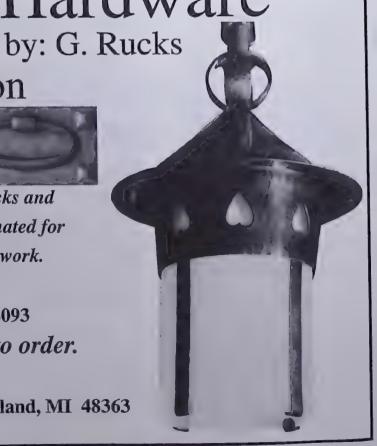
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#### THUR/DAY

#### **Breakfast**

Blue Ridge Dining Room 6:30am-10:30am

#### Lunch

Blue Ridge Dining Room 11:30am-5:30pm

#### Dinner

Blue Ridge Dining Room 5:30pm-11:00pm

Note: A 15% service charge is automatically added to each bill.

For dining reservations or additional information, please call ext. #1010. Reservations are advised for dinner.

#### FRIDAY

#### **Breakfast**

Blue Ridge Dining Room 6:30am-10:30am

#### Lunch

Blue Ridge Dining Room 11:30am-2:00pm

Carolina Cafe

Noon-5:00pm

Sandwich Cart

Grand Ballroom Hall 11:30am - 5:00pm

#### Dinner

Blue Ridge Dining Room: Seafood Buffet (\$25.95) or Dinner Menu 5:00-9:30pm

Carolina Cafe

5:00pm-9:30pm

Blue Ridge Dining Room 9:30pm-11:00pm

#### **JATURDAY**

#### **Breakfast**

Continental Breakfast:
 (included in G.P.I.
 Weekend Package,
 ticket required)
 Blue Ridge Dining
 Room 6:30-9:00am
 Magnolia Lounge
 (Sammons Wing)
 8:00-9:00am
Carolina Cafe (buffet)
 7:00am-10:30am

#### Lunch

Soup & Sandwich Buffet: Blue Ridge Dining Rm. or Carolina Cafe (\$9.95) 11:00am-3:00pm Carolina Cafe 3:00pm-5:00pm

Sandwich Cart

Grand Ballroom Hall 11:30am - 5:00pm

#### **SATURDAY**

#### Dinner

Blue Ridge Dining Room: Prime Rib Buffet (\$25.95) or menu 5:00-9:30pm

Carolina Cafe 5:00pm-9:30pm

Blue Ridge Dining Rm. 9:30pm-11:00pm

#### JUNDAY

#### **Breakfast**

Continental Breakfast:
 (included in G.P.I.
 Weekend Package,
 ticket required)
 Blue Ridge Dining
 Rm.6:30-9:00am
 Magnolia Lounge
 8:00-9:00am
Carolina Cafe (buffet)
 7:00am-10:30am

#### **Sunday Brunch**

Blue Ridge Dining Rm. 11:30am-3:00pm(\$20.95)

#### Lunch

Carolina Cafe
Soup & Sandwich Buffet:
(\$9.95) or from menu
11:00am-3:00pm
Carolina Cafe (menu)
3:00pm-5:00pm
Sandwich Cart
Grand Ballroom Hall
11:30am - 5:00pm

#### Dinner

Carolina Cafe 5:00-9:30pm Blue Ridge Dining Rm. Italian Buffet (\$19.95) 5:00pm-11:00pm

#### OTHER JERVICES

Great Hall Bar 11:00am-1:00am (no food)

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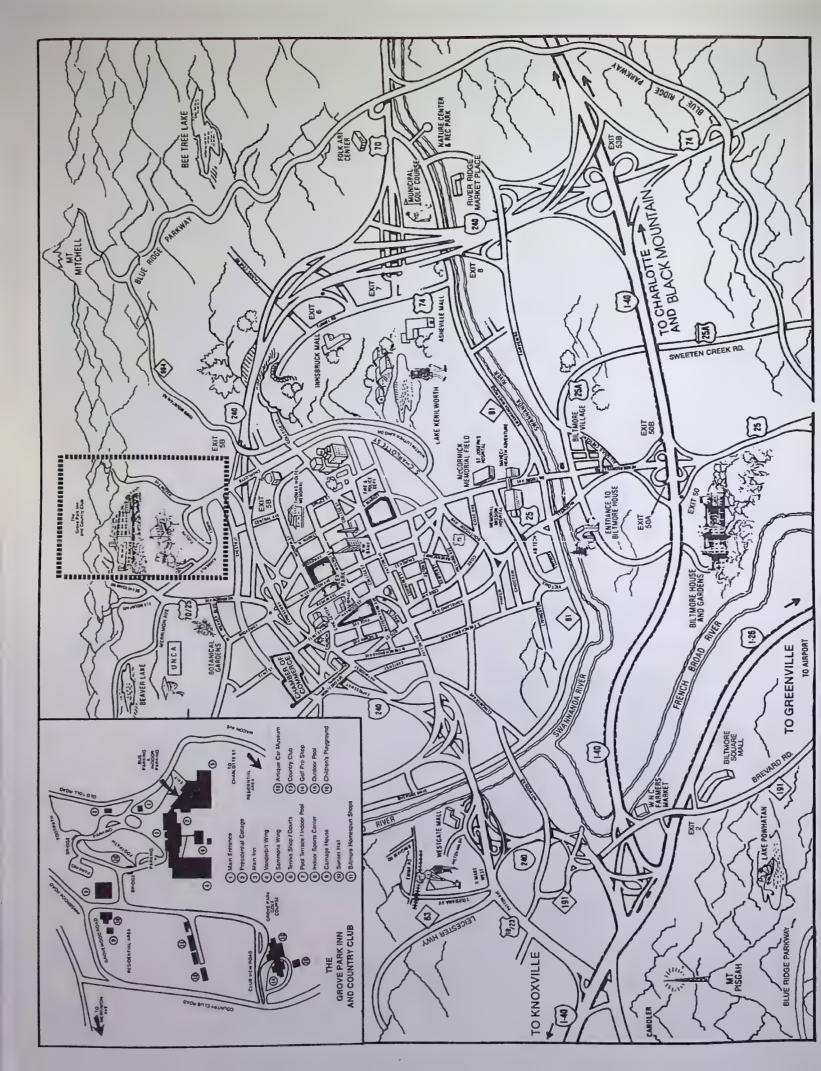
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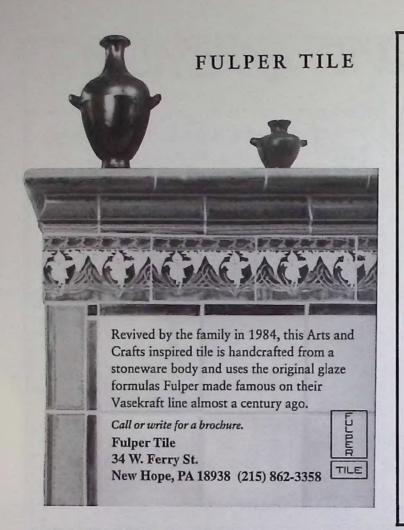
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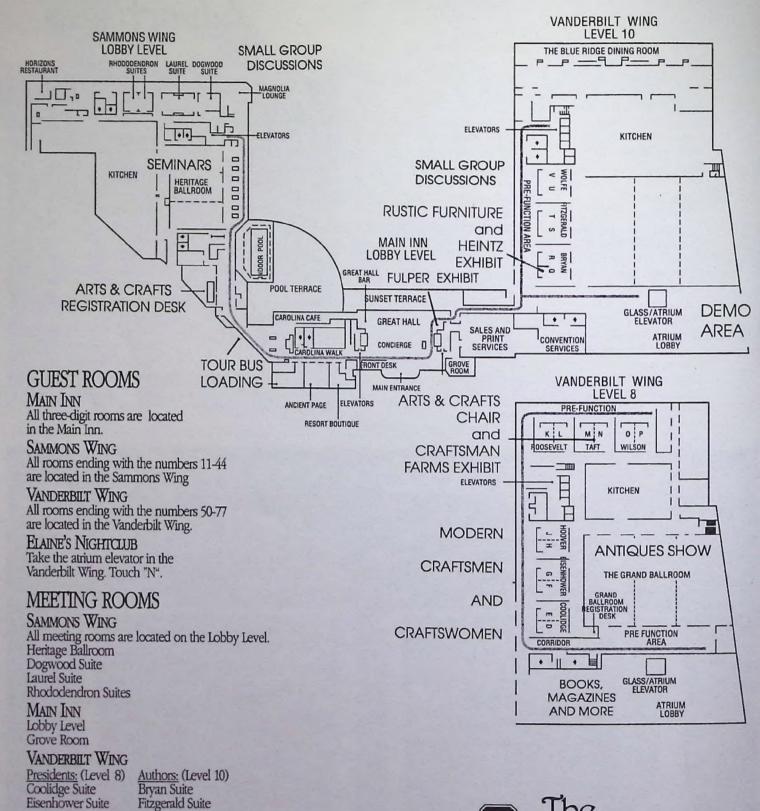


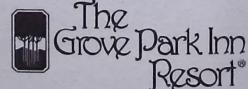
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